

PIANO / VOCAL / GUITAR

FROZEN : MUSIC FROM THE MOTION PICTURE SOUNDTRACK



ORIGINAL SONGS BY KRISTEN ANDERSON-LOPEZ AND ROBERT LOPEZ
ORIGINAL SCORE BY CHRISTOPHE BECK

 HAL•LEONARD®

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FIVE HUNDRED SOUTH SONGS**



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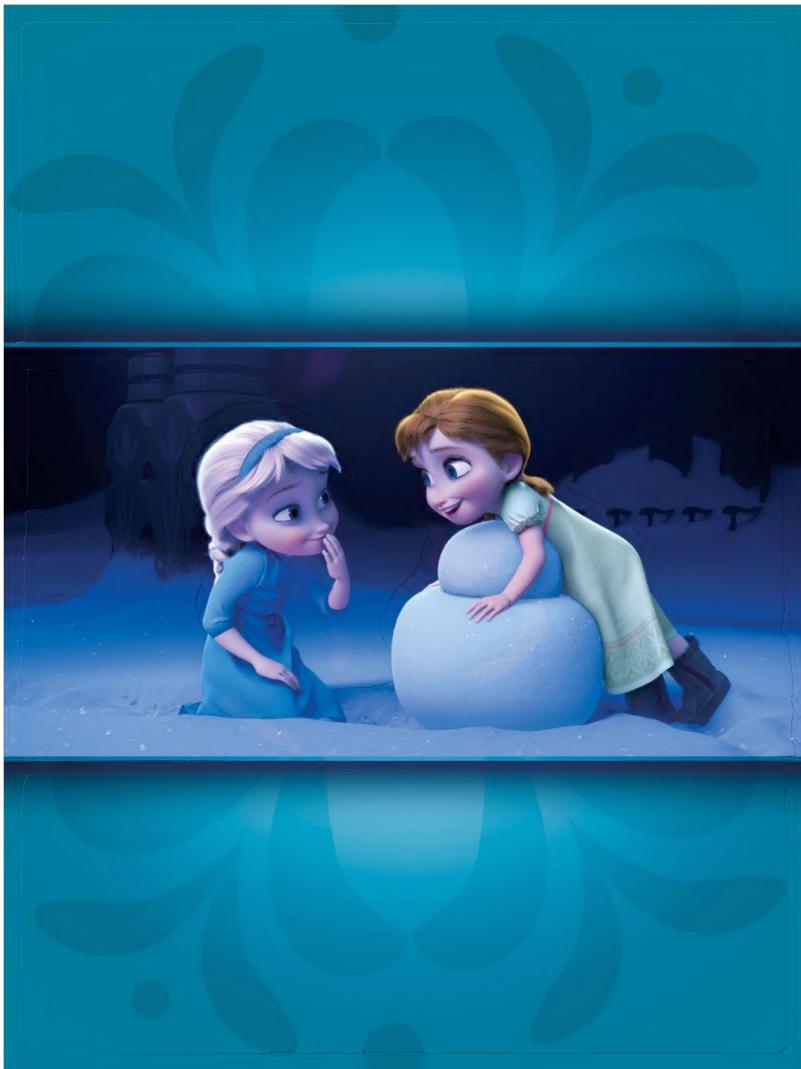
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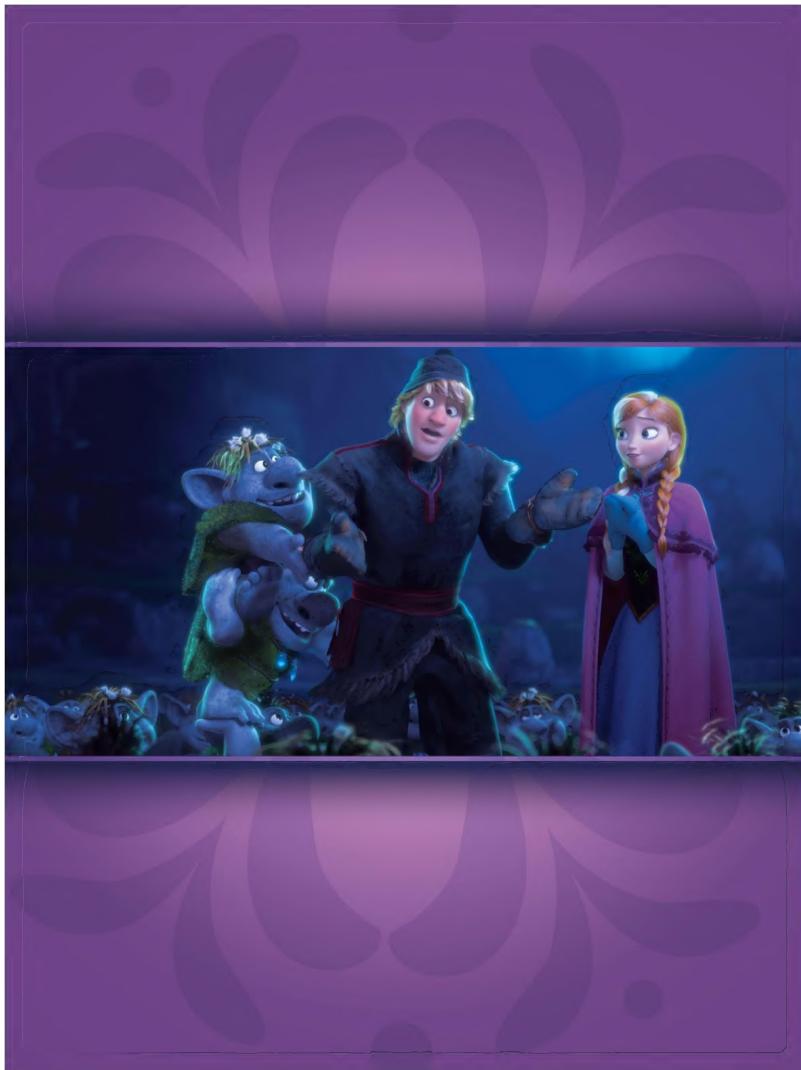
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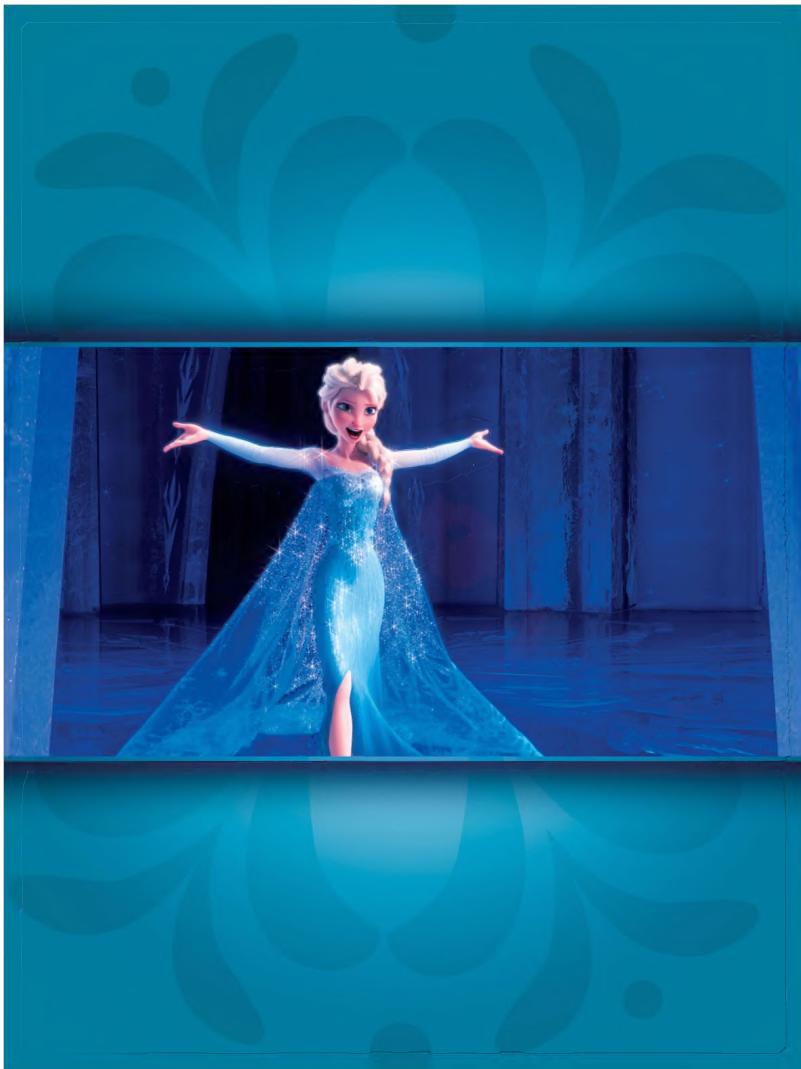
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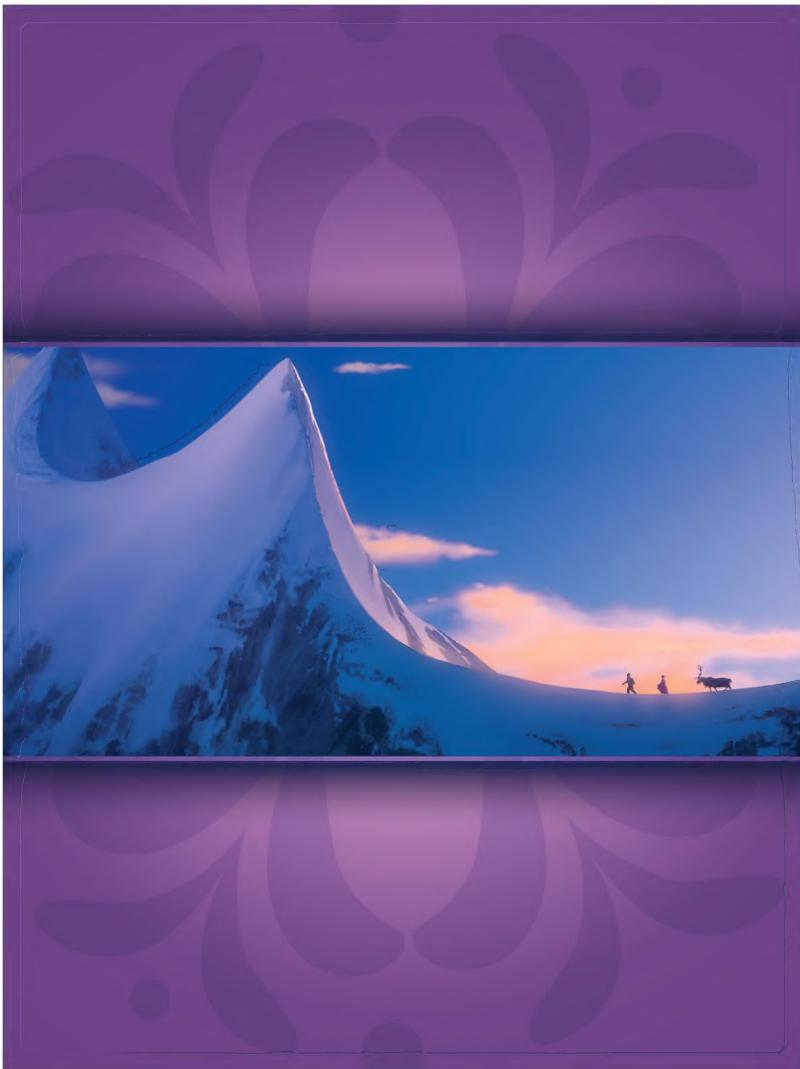




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FROZEN HEART

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Dirge-like

N.C.

p

(Percussion)

D5

 Str

Born of cold and win - ter air and moun-tain rain — com - bin - ing, _____ this

i - cy force both foul and fair has a fro - zen heart — worth —

min - ing. So, cut! through the heart, cold and clear.

A5

 Str

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Strike! for love and strike for fear. See the beauty sharp and sheer.

Split the ice a - part, and break the fro - zen

Faster
DS


heart. Watch your step! Let it go! Rr -

hyup! Ho! Watch your step! Let it go!

Am

Beau - ti - ful! Pow - er - ful! Dan - ger - ous! Cold! Ice has a mag - ic, can't be con - trolled.

Bb

Strong - er than one, strong - er than ten, strong - er than a hun - dred men! Hyup!

F

E

A5 200 5/8

D5 200 4/4

Born of cold and win - ter air and

moun - tain rain com - bin - ing, (this i - cy force both foul and fair has a

3

Sheet music for a guitar and voice. The vocal part is in treble clef and the guitar part is in bass clef. The vocal part includes lyrics and various guitar chords (Am, Bb, F, E, A5, D5) with specific performance instructions (tempo, time signature, dynamics). The guitar part features strumming patterns and specific techniques like 'Hyup!'.

A5

Forte

fro - zen heart — worth — min - ing.) Cut! through the heart, cold and clear.

Strike! for — love and strike for — fear. There's beau - ty and there's dan - ger here.

Slower

D5

Forte

Split the ice — a - part! Be - ware the fro - zen heart.

rit.

N.C.

Dm A/D Dm7 G/D B♭

rit.

DO YOU WANT TO BUILD A SNOWMAN?

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Moderate-rhythmic but expressive



With pedal

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A♭/C

an - y - more. Come out the door! It's like you've gone a -

Cm

B♭m(add2)

way.

D♭/F E♭/G

We used to be best bud - dies, and

A♭(add2)

(L.H.)

Gm7

now we're not. —

E♭maj7/G

I wish you would tell me why.

Dm7♭5

G7

Cm

F7

N.C.

Do you want to build a snow - man? It does - n't have to be a

Fm9

A♭m6/C♭

LITTLE ELSA (Soprano) C

LITTLE ANNIE (Soprano) C

A♭m6/C♭

— man. LITTLE ELSA: (Spoken:) Go away, Anna. LITTLE ANNA: (Sung:) O - kay,

8va ----- |

mp poco rit.

E♭ E♭sus E♭sus2 E♭ E♭sus E♭sus2 E♭ E♭sus E♭sus2

bye.

a tempo

E♭ E♭sus E♭sus2 C♭ E♭/B♭ C♭ E♭/B♭

E♭ E♭sus E♭sus2 E♭ E♭sus E♭sus2 A♭5

A little faster
 A \flat 5/B \flat C \flat B \flat N.C.
 (knocking) YOUNG ANNA: Do you want to build a
 snow - man?
 Or ride our bike a - round the halls?
 I think some com - pan - y is o - ver - due; I've start - ed
 talk - ing to the pic - tures on the walls. (Spoken:) Hang in there, Joan! (Sung:) It gets a lit - tle

A♭ **E♭/G** **G7** **G7/F**

lone - ly, all these emp - ty ____ rooms, just watch - ing the hours tick

Cm/E♭ **Cm/D** **Cm** **F** **N.C.**

by. *(click tongue)*

C♭ **A♭m**

C♭



Music score for the second section. The top staff is in treble clef, B-flat key signature, and 8th note time. The bottom staff is in bass clef, B-flat key signature, and 8th note time. The first measure shows a sustained note on the 4th string. The second measure shows a sustained note on the 3rd string. The third measure shows a sustained note on the 2nd string. The fourth measure shows a sustained note on the 1st string. The fifth measure shows a sustained note on the 2nd string. The sixth measure shows a sustained note on the 3rd string.

Music score for the third section. The top staff is in treble clef, B-flat key signature, and 8th note time. The bottom staff is in bass clef, B-flat key signature, and 8th note time. The first measure shows a sustained note on the 4th string. The second measure shows a sustained note on the 3rd string. The third measure shows a sustained note on the 2nd string. The fourth measure shows a sustained note on the 1st string. The fifth measure shows a sustained note on the 2nd string. The sixth measure shows a sustained note on the 3rd string. The seventh measure shows a sustained note on the 4th string.

Music score for the fourth section. The top staff is in treble clef, B-flat key signature, and 8th note time. The bottom staff is in bass clef, B-flat key signature, and 8th note time. The first measure shows a sustained note on the 4th string. The second measure shows a sustained note on the 3rd string. The third measure shows a sustained note on the 2nd string. The fourth measure shows a sustained note on the 1st string. The fifth measure shows a sustained note on the 2nd string. The sixth measure shows a sustained note on the 3rd string.

Music score for the fifth section. The top staff is in treble clef, B-flat key signature, and 8th note time. The bottom staff is in bass clef, B-flat key signature, and 8th note time. The first measure shows a sustained note on the 4th string. The second measure shows a sustained note on the 3rd string. The third measure shows a sustained note on the 2nd string. The fourth measure shows a sustained note on the 1st string. The fifth measure shows a sustained note on the 2nd string. The sixth measure shows a sustained note on the 3rd string.

A♭m6

E♭m/G♭

G♭

A♭m7

E♭m/B♭

N.C.

(knocking)

ANNA: (Spoken:) Elsa?

A little slower, tenderly

E^bsus2

mf

3

(Sung:) Please, I know you're in there. Peo - ple are ask - ing where you've

p

B^bsus2/D

been.

They say, "Have cour - age," and I'm

A^b/C

mf

Cm

mf

Gm

mf

G(sus2/4)

mf

Dm7**b5** Ddim7 C(sus2/4) Cm Cm7 Cm9

What are we gon - na do? _____

Slower F7 E**b**/G A**b**
N.C.

Do you want to build a snow - man?

Very slowly A**b** B**b** Cm
N.C. N.C. N.C.

rit.

A**b** Cm A**b**
N.C. N.C. N.C.

FOR THE FIRST TIME IN FOREVER

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

With excitement

6

mf

With pedal

Fsus F/C Fsus F/C

ANNA: The win-dow is o - pen! So's - that door! - I

Fsus F/C F Bb/F

Fmaj7 Bb/F F F/A

did-n't know they did that an - y - more. Who knew we owned eight thou - sand sal - ad

C Csus C Csus C F Bb/F

plates? For years I've roamed these emp - ty halls. -

Piano and guitar parts are shown with various chords and fingerings. The vocal line is provided for the character ANNA.

Fmaj7 Bb/F Dm Dm/C

Why have a ball - room with no balls? — Fi - nal - ly, ___ they're o - p'ning up ___ the

Bm7b5 G7 Em Fmaj7

gates! There'll be ac - tual real ___ live peo - ple;

G Am Eb

it - 'll be to - tal - ly, strange. — But, wow! am I ___ so read - y for ___ this

C(sus2/4) F/A Bb(add2)

Expressively

change! 'Cause for the first time in for - ev - er, there'll be

cresc. f

C/E
 mu - sic, there'll _ be light ___ For the first time in for - ev -

F(add2)
 F/E
 Dm

Am
 Eb
 A7

- er, I'll be danc - ing through - the night ___ Don't

Dm
 Dm/C
 B^bmaj7

know if I'm e - lat - ed or gas - sy, but I'm some - where in that

G9/B
 F5/A^b
 B^bsus2

zone. 'Cause for the first time in for - ev - er, ___

Excited again

I won't be alone. (Spoken:) *I can't wait to meet everyone.* (gasp) *What if I meet...*

THE one? (Sung:) *To night, i - mag - ine me, gown - and all, —*

fetch-ing - ly draped - a - gainst - the wall, — the pic - ture of — so - phis - ti - cat - ed

grace. I sud-den - ly see — him stand - ing there: — a

G \flat maj7 G \flat /G \flat E \flat m E \flat m/D \flat
 beau - ti - ful strang - er, tall — and fair. — I wan - na stuff - some choc - 'late in — my

Cm7 \flat 5 A \flat 9 Fm G \flat
 face! But then we laugh and talk — all eve - ning, which is

A \flat B \flat m F \flat G \flat
 to - tal - ly — bi - zarre, — noth - ing like — the life — I've led — so

D \flat sus D \flat sus/C \flat G \flat /B \flat C \flat (add2)
 far. For the first time in for - ev -
 cresc. f

D^b/F 
 - er, there'll be mag - ic, there'll _ be fun. _____ For the

G^b(add2) 
 G^b/F 

E^bm 
 B^bm 
 F^b 
 first time in for - ev - er, I could be no - ticed by — some - one. —

B^b7 
 E^bm 
 E^bm/D^b 
 — And I know it is to - tal - ly cra - zy to

C^bmaj7 
 Cm7^b5 
 G^bm6/B^b 
 G^b/C^b 
 dream I'd find - ro - mance, but for the first time in for - ev -

8

Db7sus

- er, _____ at least I've got a chance. -

Gb5

Db/F

Eb5

ELSA: Don't let them in; don't let them see;

Bb5m

Ab5/C

D5

Ab5

Abm/Cb

be the good girl you always have to be. -

Eb5  Con - seal, Bbm  don't feel, Ab/C  Db  put on a show. Make

Ab5  one wrong move, and Abm/Cb  ev - 'ry - one will Eb5  know.

Db/F  But it's on - ly for to - ANNA: It's on - ly for to - day! It's ag - o - ny to

cresc. Gb  Gb/Fb 

Ab  It's ag - o - ny to wait! Ab/Gb  Tell the guards to o - open up the N.C.

Am7b5  wait! *rall.*

A little broader

F9



the gate!

N.C.

G/B

For the first time in for - ev -

gate! —

mf cresc.

ff

C(add2)

D/F#

er,

ELSA: Don't let them in: I'm get - ting what I'm dream - ing of: —

don't let them see.

G

G/F#

Em

Be the good girl you al - ways have — to chance to change — my lone -

Bm

F

ly world, a chance to find — true love. —

Con - ceal;

B7  Em  Em/D 

 con - ceal, don't feel, don't let them I know it all ends to - mor - row, so it

Cmaj7  C#m7b5  A7  N.C. 

 has to be to - day. 'Cause for the first time in for - ev -

G/C  G/D  A7/E  Cm/Eb 

 - er, for the first time in for - ev - er,

C/D  G  G/D  G  N.C.

noth-ing's in my way!



LOVE IS AN OPEN DOOR

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Moderately, with a cheesy groove

ANNA: (Spoken:) Okay, can I just say something crazy?

HANS: I love crazy!
ANNA: (Sung:) All my life has been a series of doors...

— in my face, — and then sud - den - ly, I bump in - to you! —

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Em7(add4) A7sus D Dsus/F#

HANS: (Spoken:) I was thinking the same thing! 'Cause like, (Sung): I've been search - ing my whole life to

D/G A7sus D Dsus/F#

find my own place. — And may - be it's the par - ty talk - ing, or the

Em7(add4) A7sus Bm

But with you, —

cho - c'late fon - due... — but with you, — I found my —

D  D9  E7 

 I see your face, and it's noth-ing like — I've ev - er known — be -

place. and it's noth-ing like — I've ev - er known — be -

Gm7  NC. D  Dmaj7/F# 

 fore. Love is an o - pen door. —

fore. Love is an o - pen door. —

E7  Gm7  D  Dmaj7/F# 

 — Love is an o - pen door. —

— Love is an o - pen door. —

— D  —

D/G A7sus E Esus/G \sharp

What? ...sänd-

I mean, it's cra - zy! We fin - ish each oth - er's...

E/A A7sus E Esus/G \sharp

- wish-es! I nev - er met some - one _ who thinks so much _ like me -

That's what I was gon - na say! ...who thinks so much _ like me -

F \sharp m7(add4) A7sus E Esus/G \sharp

Jinx! Jinx a - gain! Our men - tal syn - chro - ni - za - tion can

Jinx! Jinx a - gain! Our men - tal syn - chro - ni - za - tion can

Am7 N.C. E Emaj7/G \sharp

— Love is an o - pen door.

— Love is an o - pen door.

f

F \sharp Am7 E Emaj7/G \sharp

— Love is an o - pen door.

— Love is an o - pen door.

F \sharp Am7 E Emaj7/G \sharp

— Life can be so — much more with you! — With

— Life can be so — much more with you!!

LET IT GO

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Half-time feel, mysterious

Fm D⁷no3rd E⁷sus2
B⁷sus B⁷m Fm D⁷no3rd E⁷sus2
B⁷sus B⁷m Fm D⁷no3rd E⁷sus2
B⁷sus B⁷m F5 D⁷5 E⁷
The snow glows white on the mountain to - night; - not a
foot - print to be seen. A king-dom of i - so - la -

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D \flat maj7 (no 3rd) x x x x
 - tion, and it looks like I'm the queen. —

E \flat 5 x x x x
mf

B \flat sus x x x x
mf

Fm x x x x
mf

D \flat maj7 (no 3rd) x x x x
mf

E \flat sus2 x x x x
mf

The wind — is howl - ing like — this swirl - ing storm — in - side. —

B \flat sus x x x x
mf

B \flat m x x x x
mf

F5 x x x x
mf

Could - n't keep it in, — heavy knows I —

E \flat 5 x x x x
mf

B \flat x x x x
mf

B \flat (sus2/4) x x x x
mf

B \flat x x x x
mf

Eb x x x x
mf

— tried. —

Don't let — them in, —

B \flat x x x x
mf

B \flat (sus2/4) x x x x
mf

B \flat x x x x
mf

Eb x x x x
mf

Db

— don't let them see; be the good girl you al - ways have — to be.

Eb

Con - ceal, — don't feel, don't let them know...

cresc.

N.C.

— Well, now — they know. — Let it go, —

p

§ Ab

Eb

Fm

— let it go; — can't — hold it back an - y - more. —
— let it go; — I am one with the wind and sky. —

D^b  A^b  E^b 

Let it go, —— let it go; —— turn a - way -
 Let it go, —— let it go; —— you'll _ nev -

F^m  D^b  A^b  E^b 

— and slam the door. — I don't care —
 - er see me cry. — Here I stand, —

F^m  D^b 

— what they're going to say; — let the
 and here I'll stay; — let the

To Coda 

C^m  C^b  D^b₅ 

storm rage — on. —— The cold nev - er both - ered me an -
 storm rage — on. ——

Gaining confidence

A♭  4tr

E♭/G  3tr

y - way.

mf

Fm  It's fun - ny how some dis - tance makes ev - 'ry - thing seem small; —

D♭ 

E♭  3tr

B♭m  and the fears that once — con - trolled — me can't

Fm 

D♭ 

B♭sus  get to me — at all. —

B♭ 

E♭  3tr

It's time — to see —

D \flat

— what I — can do, to test — the lim - its and — break through. —

E \flat

D \flat

— No right, — no wrong, — no rules — for me, — I'm

D.S. al Coda

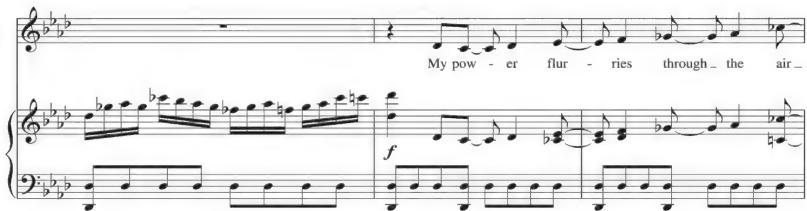
N.C.

free! — Let it go, —

CODA

N.C.

My pow - er flur - ries through - the air -



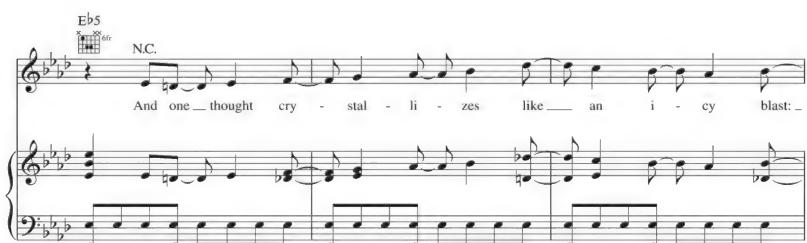
My soul - is spi -



- ral - ing - in fro - zen frac - tals all a - round. -



Eb5
N.C.
And one - thought cry - stal - li - zes like an i - cy blast: -



F $\text{D}_{\text{b}}\text{maj7}$

I'm nev - er go - ing back; - the

f mf

E_{b} $B_{\text{b}}\text{m}$ D_{b}

past is in — the past! — Let it go, —

cresc.

A_{b} E_{b} F_{m}

— let it go, — and I'll rise — like the break — of dawn. —

ff

D_{b} A_{b} E_{b}

Let it go, — let it go; — that per -

Fm 
 - fect girl — is — gone. ————— Here — I — stand — in the

Db 
 light — of — day; ————— let the

Ab 
 Cm 
 storm rage — on. ————— The

Eb 
 Dbm7 
 cold nev - er both - ered me an - y - way.

Db sus2 
 mp 

REINDEER(S) ARE BETTER THAN PEOPLE

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Slowly, noodling around

KRISTOFF: Rein - deers are

bet - ter than peo - ple. Sven, don't you

think that's true? KRISTOFF (as Sven): Yeah, peo - ple will

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A7 (Guitar Chords)
 beat you and curse you and cheat you. Ev - 'ry

D/A (Guitar Chords)
 Em (Guitar Chord)
 one of 'em's bad, ex - cept you. **KRISTOFF:** (Spoken:) Aww, thanks buddy!

B (Guitar Chord)
 N.C. (Guitar Chord)

A (Guitar Chord)
 D (Guitar Chord)
 A (Guitar Chord)
 D (Guitar Chord)
 (Sung:) But peo - ple smell bet - ter than rein - deers.

D7 (Guitar Chord)
 G (Guitar Chord)
 A (Guitar Chord)
 F#m (Guitar Chord)
 Sven, don't you think I'm right?

D7  Em  A  D 

KRISTOFF (as Sven): That's once a - gain true, for all ex - cept

B  Em  A 

you. KRISTOFF: You got me! Let's call it a

Slower

Bm  E(b5)  D/A 

night. KRISTOFF (as Sven): Good night! KRISTOFF: Don't let the

A5  D  D6 

frost - bite bite.

rit.



IN SUMMER

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Easy Swing, soft-shoe feel

KRISTOFF:(Spoken:)

Really! I'm guessing you don't
have much experience with heat.

E6

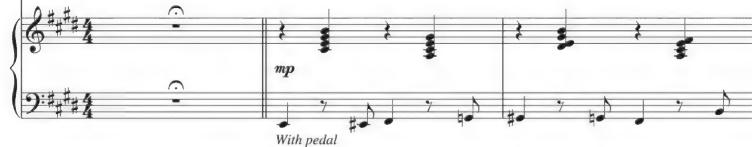
F#m7

Emaj7/G#

F#m7



OLAF:(Spoken:) Nope! But sometimes I like to close my eyes, and imagine what it would be like



With pedal

E6 F#m7 Emaj7/G# F#m7 E6 F#m7

when summer does come. (sigh)

(Sung:) Bees - 'll buzz;



Emaj7/G#

F#m7

Ddim7

C#m7

F#m7

B7

kids - 'll blow dan - de - li - on fuzz, and I'll be do - ing what - ev - er snow does in



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sum - mer. A drink in my hand, my

Emaj7/G# F#9b5 G7 C#m7 F9 B13

snow up a - gainst the burn - ing sand, — prob 'ly get - ting gor - geous - ly tanned in

Dreamily A6/9

sum - mer. I'll fi - nally see a sum-mer breeze _ blow a -

With pedal

E6/9 C#m7 F#7

way a win - ter storm, and find out what hap - pens to sol - id wat - er when

Bouncy again

A6 G[#]m F[#]m7 N.C. E6 F[#]m7
 it gets warm. — And I can't wait to see what my

Emaj7/G[#] Emaj7 Am6 G7 C[#]m7 F9 B13
 bud - dies all think of me. Just im - ag - ine how much cool - er I'll be in

E6/9 C6/9 F6/9 Gm7
 sum - mer! — Da da, da doo, a

F6/9 Gm7(add4) Am7 N.C.
 ba ba ba ba boo. — The hot and the cold are both so in - tense,

D7 Gm7 C13 F6/9 Gm7






 put 'em to - geth - er, it just makes sense. Rrrat dat dat dat dat dat dat

 Am7 G9b5(no3) Bbmaj13 A7 Dm G7







 da da da da da ooh. Win-ter's a good time to stay in and cud - dle, but

 Bb/C


 put me in sum - mer and I'll be a... (Spoken:) happy snowman!

 N.C.

 Bb6 F(add2) F




 (Sung:) When life gets rough, I like to hold on to my dream of re -





Dm G9 pb6 Am Gm7 Bb/C

lax-ing in the sum-mer sun, — just let-tin' off steam. — Oh, the

Slower

F6/9 Gm7/C F6/9 Gm7b5/Db

sky — will be blue, and you guys - ll be there too... when I

Tempo I

A^b7 Dm7 F[#]9 C13 N.C.

fi - nal - ly do what fro - zen things do in sum - mer.

F(add2)

KRISTOFF: (Spoken:) I'm gonna tell him.

Very broadly

ANNA: (Spoken:) Don't you dare!

(Sung:) In sum - mer! —

FOR THE FIRST TIME FOREVER (REPRISE)

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Moderately

Musical score for the first section of 'For the First Time Forever'. The score includes a vocal line, a piano line, and a guitar line. The vocal line starts with a spoken line from Anna: '(Spoken:) You don't have to protect me. Please don't shut me out again! I'm not afraid!'. The piano line has a dynamic of *mf* and a instruction 'With pedal'. The guitar line shows chords Dm, E♭(add2), and E♭(add2). The vocal line continues with '(Sung:) Please don't slam the door. You don't have to keep your distance any -'.

Continuation of the musical score. The vocal line continues with '(Sung:) Please don't slam the door. You don't have to keep your distance any -'. The piano line has a dynamic of *mf*. The guitar line shows chords F, Gm, and Fm. The vocal line continues with 'more. 'Cause for the first time in for - ev - er, I'

Final section of the musical score. The vocal line continues with 'more. 'Cause for the first time in for - ev - er, I'. The piano line has a dynamic of *mf*. The guitar line shows chords B♭(add2), B♭, Fm/A♭, E♭/G, and A♭.

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Bb/D  E⁵b(add2)  Cm(add2)  Cm  Gm 

 fi - n'ly un - der - stand. — For the first time in for - ev - er, we can

D⁵b(add2)  B⁵bsus  B⁵b  Cm  E⁵b/B⁵b 

 fix this hand in hand. We can head down this moun-tain to - geth - er! You don't

Ab  F/A Gm7(add4)  F  E⁵b/m/G⁵b  Fm/Ab 

 have to live in fear. 'Cause for the first time in for - ev - er, —

B⁵bsus  E⁵b(sus2/4)  B⁵b/D  C5 

 — I — will be right — here. —

ELSA: (Spoken:) Anna, (Sung:) please go back home.

G5  Your life a - waits! - F/A  Bb  Go en - joy the sun and o - pen

F5  Fm(maj7)/A♭  C5  Gm  F/A 
 (Spoken:) Yeah, but...

up the gates. - (Spoken:) I know, (Sung:) you mean well, but leave me be.

B♭  Yes I'm a - lone, - but I'm a - lone and free. Just

Fm  Fm/A♭  C5 
 stay a - way, - and you'll be safe from me.

ANNA: Ac - tual - ly, we're not. I get the feel - ing you don't
 What do you mean, you're not?
 know? Ar - en-delle's in deep, deep, deep, snow.
 What do I not know? (Spoken:) What?
 (Spoken:) You kind of set off an eternal winter... everywhere. That's okay, you can just unfreeze it.
 Everywhere? No I can't.

N.C. E/G#
G#+
Sure you can! I know you can! (Sung:)'Cause for the first time in for - ev -
I don't know how! Oh,
A(add2)
A B/D#
- er, you don't have to be a - fraid. -
I'm such a fool! - I can't be free! -
E E/D# C#m(add2) C#m
We can work this out to - geth -
No es - cape from the storm in - side - of me. I
F#m F#m F#m

G[#]m  - er. We'll re - verse the storm — you've made. —
 can't con - trol — the curse. — Oh, —

C[#]m(add2)  96 C[#]m/B 
 — Don't pan - ic; we'll

An - na, please, you'll on - ly make it worse! There's so much fear! —

A  F[#]7/A[#]  Esus2/G[#]  F[#]7  Em/G  A5 
 make the sun — shine bright. We can face this thing togeth - er. We can

You're not safe — here. No,

N.C. Slowly

right.

— can't!!!!

ff *dim.*

111 112

FIXER UPPER

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

With comic bounce

With comic bounce

E

BULDA: (Spoken:) What's the issue, dear? Why are you holding back from such a man? (Sung:) Is it the

With pedal

N.C.

FEMALE TROLL 1: clump - y way — he walks? CLIFF: Or the grump - y way — he talks? Or the

F#m B9 F7b5 E E7 N.C.

pear- shaped, square- shaped weird - ness of his feet? MALE TROLL 1: And though we

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C[#]m7b5  N.C. Bm7b5 

 know he wash - es well, — he al - ways ends up sort - a smell - y. BULDA: But you'll

A/E  F[#]7  B7  E  N.C. G[#]+ 

 nev - er meet a fel - la who's as sen - si - tive — and sweet! BULDA and CLIFF:

A  N.C. C[#]m7b5  G/C[#]  D  N.C. F/D[#]  E7 

 So he's a bit of a fix - er up - per; so he's got — a few flaws, like his pe - FEMALE TROLL 2:

A  N.C. G/C[#]  N.C.

cu - liar brain, — dear, his thing with the rein - deer... that's a MALE TROLL 2: TROLL DUET:

D N.C. B7 N.C. E7 N.C. E+ N.C. N.C. A7/C[♯] N.C. A7/C[♯]
 lit - tle out - side of na - ture's laws! — So he's a bit of a fix - er up - per, but

D6 N.C. D[♯]dim7 N.C. A/E C[♯]+ F[♯]m7 B7
 this we're cer - tain of: — You can fix this fix - er up - per up with a

Bm7 D/E A N.C. F[♯]5 B7 E7
 lit - tle bit — of love! KRISTOFF: (Spoken:) Can we please just stop talking about this?

A5 A7/C[♯] D F/D[♯] E7
 We've got a real actual problem here. BULDA: I'll say! So tell me, dear... (Sung:) Is it the

A D

MALE TROLL 3: way that he runs scared? Or that he's so -cial -ly im-paired? Or that he

F#m B9 F7b5 E E7 N.C.

on - ly likes to tin - kle in the woods? (Spoken:) What? CLIFF: (Sung:) Are you

A C#m7b5 D Bm7b5

hold - ing back your fond - ness due to his un - man - ly blonde - ness? Or the

A/E F#7 B7 E7 G#+

way he cov - ers up that he's the hon - est - goods?

ALL TROLLS:
He's just a bit of a fix - er up - per; he's got a couple 'a bugs. — His

i - so - la - tion is con - fir - ma - tion of his des - per - a - tion for heal - ing hugs! —

So he's a bit of a fix - er up - per, but we know what - to do: — the

way to fix up this fix - er up - per is to fix him up — with you!

6

KRISTOFF:(Spoken:) ENOUGH! She is engaged to someone else, okay?

N.C. A N.C. C#m7b5

CLIFF:(Sung:) So she's a bit of a fix - er up - per;

N.C. D F7 E7 A N.C. G/C# N.C.

MALE TROLL 4: MALE TROLL 5: Her quote "en-gage - ment" is a flex ar-range - ment. And

N.C. D D7dim7 E7 G# A N.C. A7/C#

by the way, I don't see — no ring! — MALE TROLLS: So she's a bit of a fix - er up - per; her

D6 F7/Eb A/E C#+ F#m7 B7

brain's a bit be - twixt! Get the fi - an - ce out of the way and the

Bm7 D/E A N.C. A E/G#

whole thing will be fixed!

Soulfully

F#m C#m

BULDA: We're not say-ing you can change him, 'cause peo-ple don't real-ly change... We're

G D A

on - ly say - ing that love's a force that's pow-er - ful and strange...

F#  B 

Peo - ple make _ bad choic - es if they're mad or scared _ or stressed. _ But

C#  F#/C#  G#  F#/C#  C# 

throw a lit - tle love _ their way, _ and

FEMALE TROLLS: (Throw a lit - tle love _ their way,

F# B/F# F# G C/G G 

ALL TROLLS: True love brings out _ the best! _____
you'll bring out _ their best! —
you'll bring out _ their best! —

cresc.

C  Eb  Bb/E  F  N.C.

Ev -'ry-one's a bit of a fix - er up - per, that's what it's all _ a - bout! **CLIFF:** Fa - ther

ff

FEMALE TROLL 3: MALE TROLL 6: ALL TROLLS:
 Sis - ter! Broth - er! We need each oth - er to

F N.C. **G+** **C** **C/Bb**
 raise us up ___ and round ___ us out! Ev - 'ry-one's a bit of a fix - er up - per, but

Double time

F N.C. **C/G** N.C. **E+** N.C.
 when push comes to shove, — OLAF: The on - ly fix - er up - per fix - er that can

Faster

Am N.C. **D7** N.C. **Dm7**
 fix a fix - er up - per is... **TROLLS:** True, true,

F/G

Yet faster *N.C.* *E♭* *F* *A♭/F♯* *G*

true, true, true, _____ love! (Love, true _____ love!_

C *E♭* *Fm7* *A♭/F♯* *G* *C* *E♭*

Love, love, love, love, _____ love! Love!

F *A♭/F♯* *F*

True _____ love!) _____ True... _____ **TROLL PRIEST:** (Spoken:) Do you, Anna, take Kristoff to be your trollfully wedded—

C *N.C.*

You're getting married! (Sung:) love!

ANNA: Wait, what?

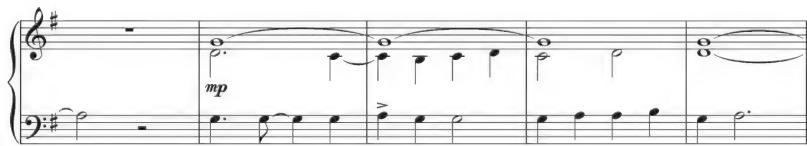
VUELIE

Written by Frode Fjellheim
and Christophe Beck

Moderately slow



With pedal



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Musical score page 1. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp (F#). The bottom staff is in bass clef. The music begins with a dotted half note followed by a half note. The bass staff has a continuous eighth-note pattern. The music then continues with a half note, a dotted half note, and a half note.



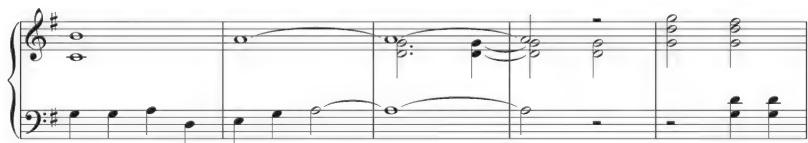
Musical score page 2. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp (F#). The bottom staff is in bass clef. The music features sustained notes with grace notes. The bass staff has a continuous eighth-note pattern.



Musical score page 3. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp (F#). The bottom staff is in bass clef. The music includes sustained notes with grace notes. The bass staff has a continuous eighth-note pattern. A dynamic marking "mf" (mezzo-forte) is present in the bass staff.



Musical score page 4. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp (F#). The bottom staff is in bass clef. The music features sustained notes with grace notes. The bass staff has a continuous eighth-note pattern.



Musical score page 5. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp (F#). The bottom staff is in bass clef. The music includes sustained notes with grace notes. The bass staff has a continuous eighth-note pattern.



Musical score page 1. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). The music consists of a series of chords and sustained notes. The first measure shows a G major chord (G-B-D). The second measure shows a G major chord. The third measure shows a G major chord. The fourth measure shows a G major chord. The fifth measure shows a G major chord.



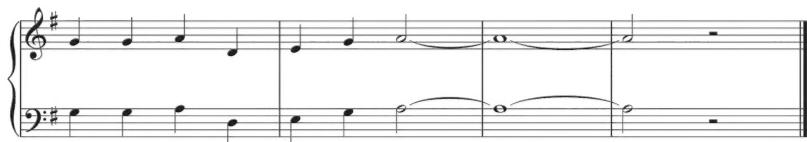
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Musical score page 3. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). The music consists of a series of chords and sustained notes. The first measure shows a G major chord (G-B-D). The second measure shows a G major chord. The third measure shows a G major chord. The fourth measure shows a G major chord. The fifth measure shows a G major chord.



Musical score page 4. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). The music consists of a series of chords and sustained notes. The first measure shows a G major chord (G-B-D). The second measure shows a G major chord. The third measure shows a G major chord. The fourth measure shows a G major chord. The fifth measure shows a G major chord.



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HEIMR ÁRNADALR

Music by Christophe Beck
Lyrics by Christine Hals

Slowly

Ver - ðug drót - tning stór
Wer - thoug drawt - ning stor
Wor - thy queen of great-ness

Hjar - taaf gu - li skín - na
Yar - taf goo - li skeen - na
the heart of gold shines. —

mf
With pedal

Kró - num þík með vo - num ást og trú
Crow - noom theek meth vo - num aost og true
We crown you with hope, — love, and faith.

Fag - ra grýtt - ur land hei - mr Ár - na - dalar Fyl - gið
Fahg - gra grytt - or land hei - mr Are - na - dalar Fyl - gitth
Beaut.'ful sto - ney land Home Aren - delle —
Fol - low

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drött - nin - gu ljó - sins
 drawt - nin - goo ljó - since
 queen - (of) light. —

drött - nin - gu Fyl - gið ljó - sins Ver - ðug
 drawt - nin - goo Phyl - gith ljó - since Wer - thoog
 Queen - (of) fol - low the light wor - thy

drót - ning stor Várr
 drawt - ning stor Várr
 queen of great-ness Our

drot - ning
 drawt - ning
 queen —

Ver - ðug
 Wer - thoog
 wor - thy

drót - ning ljó - sins
 drawt - ning ljó - since
 queen (of) light —

ljó - sins
 (of) light —

rit. e dim.

p

FROZEN HEART
DO YOU WANT
TO BUILD A SNOWMAN?
FOR THE FIRST
TIME IN FOREVER
LOVE IS AN OPEN DOOR

LET IT GO
REINDEER(S) ARE
BETTER THAN PEOPLE
IN SUMMER
FOR THE FIRST TIME
IN FOREVER (REPRISE)

FIXER UPPER
VUELIE
HEIMR ÁRNADALR



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